LOYOLA UNIVERSITY BULLETIN

Volume XXIV September, 1942 No. 7

COLLEGE OF MUSIC

SESSION BULLETIN

1941 - 1942

SESSION ANNOUNCEMENTS

1942 - 1943

LOYOLA UNIVERSITY

6317 St. Charles Avenue

NEW ORLEANS, LA.

LOYOLA UNIVERSITY BULLETIN

Vol. XXIV September, 1942 No. 7

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans, La."

All donations, endowments, legacies, bequests, etc., should be made under this title.

COLLEGE OF MUSIC

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6317 St. Charles Avenue
NEW ORLEANS, LA.

1942 - CALENDAR - 1942

JANUARY

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1943 - CALENDAR - 1943

JANUARY

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SESSION CALENDAR—1942-1943

First Semester

1942

Sept. 14, 15, Monday, Tuesday.....Examinations for Entrance and Removal of Conditions.

Sept. 18, Friday.....Registration of Freshmen.

Sept. 19, Saturday.....Registration of Sophomores

Sept. 21, Monday.....Registrationof Upper Division Students.

Sept. 22, Tuesday.....Regular Session of Academic Year Begins; 9:00 A.M., Schola Brevis.

Oct. 1, Thursday.....Latest Date for Changes in Registration and Delayed Registration.

Oct. 9, Friday.....Mass of the Holy Ghost, 9:45 A. M., Holy Name Church; University Convocation, 11:00 A. M., Holy Name Auditorium.

Nov. 20, Friday.....Mid-Semester Advisory Reports.

Nov. 26, Thursday.....Thanksgiving Day; No Classes.

Dec. 8, Tuesday.....Solemnity of the Immaculate Conception; No Classes.

Dec. 23, Wednesday.....University Convocation, 11:00 A.M.; Christmas Vacation Begins After Last Scheduled Class.

1943

Jan. 4, Monday.....Classes Resumed.

Jan. 14, Thursday.....First Semester Examinations Begin.

Second Semester, 1943

Jan. 25, Monday.....Second Semester Begins.

Feb. 5, 6,
Friday, Saturday.....Examinations for Removal of First Semester Conditions.

Feb. 18, Thursday.....University Convocation, 11:00 A. M.

March 1, Monday.....Theses Due in Final Form from Candidates for Degrees to be Conferred in May, 1943.

March 24, 25, 26,
Wed., Thur., Fri.....Annual Retreat for All Students.

March 26, Friday.....Mid-Semester Advisory Reports.

April 15, Thursday.....University Convocation, 11:00 A. M.

April 21, Wednesday.....Easter Recess Begins After Last Class Scheduled in Day School.

April 26, Monday.....Classes Resumed.

May 3, Monday.....Second Semester Examinations Begin.

May 16, Sunday.....Baccalaureate Services, 10:00 A. M.

May 17, Monday.....Commencement Exercises, 8:00 P. M.

June 4, 5,
Friday, Saturday.....Registration for Summer Term.

June 7, Monday.....Convocation; Classes for Summer Term Begin.

Aug. 27, Friday.....End of Summer Term.

COLLEGE OF MUSIC

Affiliated in 1932

OFFICERS OF ADMINISTRATION

Rev. Percy A. Roy, S.J., Ph.D., *President of the University*

Rev. A. William Crandell, S.J., A.M., *Dean of Faculties*

Ernest E. Schuyten, Mus.D., F.N.C., *Dean*

Rev. G. A. Francis, S.J., Ph.D., *Regent*

Miss Mary M. Scott, *Secretary of the Faculty*

Miss Ella de los Reyes, Mus.B., *Secretary to the Dean*

Miss Carmel V. Discon, A.M., *Registrar*

Mr. Guy J. Knobloch, *Bursar of the University*

BOARD OF DIRECTORS OF THE UNIVERSITY

Rev. P. A. Roy, S.J., Ph.D., *President*

Rev. Thomas A. Carey, S.J., A.M., *Vice-President*

Rev. James F. Whelan, S.J., Ph.D., *Secretary*

Rev. Francis A. Cavey, S.J., A.M., S.T.D., *Treasurer*

Rev. Joseph B. Bassich, S.J., Ph.D.

Rev. A. William Crandell, S.J., A.M.

Rev. Michael J. Walsh, S.J., A.M.

OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus.D., New Orleans Conservatory, 1924; Fellow of the National College, Dominion of Canada, 1931; Artist Teacher, Louisiana State University, 1932-1933; Conductor, New Orleans Symphony Orchestra, 1917; President, New Orleans Conservatory of Music and Dramatic Art, Inc., 1940.

Guy F. Bernard, Mus.M.

Associate Professor of History and Piano (1936).—B.Mus., Loyola University, 1935; Mus.M., Eastman School of Music, University of Rochester, 1938.

Mildred Cazenavette, B.Mus.

Instructor of Theory (1935).—B.Mus., Loyola University, 1936.

Michael Cupero, B.Mus.

Instructor of Trumpet (1932).—First trumpetist, New Orleans Symphony Orchestra; B.Mus., Loyola University, 1933; Director of University Band, 1930—.

Ferdinand Dunkley

Professor of Organ—Fellow of the Royal College of Organists, London; American Guild of Organists; studied at Royal College of Music, London; prize winner for Orchestral Suite, London; Certificate in Counterpoint, Trinity College, London.

Ettore Fontana

Instructor of Trombone.—First trombone, New Orleans Symphony Orchestra; graduate of the Royal Conservatory of Milan.

Charles A. Wagner, B.M.

Instructor in Instrumental Methods (1937).—V. B. M. L. S. U. Graduate Work L. S. U. and Tulane Universities; Secretary, Louisiana Bandmasters' Association, 1932-940; Chairman, Music Education Councilcil, Orleans Parish Schools, 1940-1941; member, Editorial Board of "Band World," national music magazine, and chairman of Band Division, Louisiana Music Education Association, 1938-1939.

Ralph Lacassagne, B.Mus.

Instructor of Flute.—B.Mus., Loyola University, 1937.

*Irving L. Lyons, B.Mus.

Accompanist.—B.Mus., Loyola University, 1940.

Carmen Valenzuela Marechal, B.Mus.

Instructor of Piano (1938).—B.Mus., New Orleans Conservatory of Music, 1922; Member of Phi Beta, National Music Fraternity.

Marietta Alfonso McMurray, B.Mus.

Instructor of Voice (1936).—B.Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank La Forge; in Paris, under Vladimir Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932; member of Phi Beta, National Music Fraternity.

Mary V. Molony

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ under Irene Wiggins Campbell and Ferdinand Dunkley; Choir Directress and Artist Accompanist.

Jean Paquay

Instructor of Clarinet.—First Clarinet, New Orleans Symphony Orchestra; graduate of the Royal Conservatory of Liege, Belgium.

Ella de los Reyes, B.Mus.

Associate Professor of Violin and Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin, 1922; Member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Rev. Robert Stahl, B.Mus.

Instructor in Liturgical Music; B.Mus., Loyola University, 1940.

Eugenia Tebault, B.Mus.

Instructor in Theory (1936).—B.Mus., Loyola University, 1936; Instructor of Piano; Member of Pni Beta, National Music Fraternity.

Camilla A. Torre, B.Mus.

Instructor in School of Music (1938).—B.Mus., Loyola University, 1937.

Mary M. Scott

Professor of Piano (1932).—Studied pianoforte under Otto Weber; graduate, Leipsic University; Marguerite Elie Samuel, from the Paris Conservatory; Faelton Pianoforte School, Boston; Louis Arthur Russell, Newark, N. J.

Elisabeth Wood

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church, Brooklyn, N. Y.

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*On leave of absence for service in the armed forces of the U. S. A.

ADMINISTRATIVE PROCEDURE

Entrance Requirements Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, includes a knowledge of elementary theory which should embrace the subjects of notation, keys and scale construction.

Entrance Examinations Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

Conditional Entrance Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

Advanced Standing Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

Courses Offered The Loyola College of Music offers the following courses:

1. A four-year course leading to the Degree of Bachelor of Music:
   (a) With Voice as a Major.
   (b) With an Instrumental Major.
   (c) With Composition as a Major.
2. A four-year course leading to the Degree of Bachelor in Music Education.

Classification Of Courses The courses of instruction are classified into three groups:

Group I Applied Music, instrumental or vocal.

Group II Courses in Theory, Literature, History of Music, Methods of Teaching School Music.

Group III Academic Courses offered in the Arts and Sciences College of Loyola University.

Group I comprises private and class instruction in:
Piano, Violin, Viola, Cello, Organ, Voice, and Orchestral Instruments, Orchestra, Chorus, Chamber Music.

Group II Required of all candidates:

Dictation, Sight Reading, Theory, Harmony, Counterpoint, Appreciation, Analysis, and History of Music.

Required in one or more departments and electives in all other departments:

Counterpoint, Canon Fugue, Contrapuntal and Harmonic Dictation, Orchestration, Composition, Conducting, Chorus or Orchestra, Methods in School Music, Instrumental Methods.
Practice teaching.

Group III Required of all candidates:
English, Psychology, Electives.

Required in one or more departments and electives in all departments:

Dramatic Art, Esthetics, Physics and Acoustics, Education, Psychology.

Classification Of Students Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree.

(b) **Special Students** Those who are taking only part of the regular course or applied music only.

A special student must take the examinations in classes in which he is enrolled.

The College reserves the right to terminate its connection with any student at any time, whenever such action may seem advisable, on the grounds of immoral or disorderly conduct, or failure to conform to the rules of the College. The fees of such a student will not be returned.

Degrees The degree of Bachelor of Music is conferred by Loyola University upon students who have completed an approved four-year course.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in Groups I and II.

ADMINISTRATIVE REGULATIONS

A. Relating to Instruction in Applied Music

1. For students majoring in music education, applied music, principal or minor, is given in classes of not more than four students per hour.

2. For students with voice or an instrument as a major subject, applied music must be taken in private instruction, not less than one period of one hour (60 minutes) per week.

B. Relating to Examinations and Grades

1. Each semester an examination is given in each course.

Examinations in applied music are conducted by a jury composed of three members, appointed by the Dean. These three members may or may not be members of the faculty.

No examination may be held except as announced in the schedule, and no date of examination may be changed without the permission of the Dean.

2. Regular or special students expecting credit in applied music, either for immediate or future application to degree requirements or for transfer ot other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. Students are required to take the examination in all courses except such as have been officially dropped with the consent of the Dean.

4. The final semester reports are made in accordance with the following system of marking: A, excellent; B, good; C, fair; D, deficient, passed without points; E, not passed; I, incomplete; X, absent from examination; Z, no grade.

C is the passing grade for undergraduate credit.

Each hour of credit valued in points as follows: A, three points; B, two points; C, one point; D, no points; E, no credit hours and negative one (—1) point. All advanced credit is regarded as of grade C for those purposes for which C average is required.

5. The grade of D is an unsatisfactory mark. If received in a course in Groups I and II, which is a part of a sequence of required courses, the course must either be repeated or the student must pass a supplementary examination and demonstrate a capacity to pursue the succeeding course with success. In the senior year, a student receiving a D in the first semester of a required course may elect the continuation course for the second semester, and if a mark of B is received in the latter course, the hours credit for the first semester course will be restored, but no points granted. If a C is received, only the credit for the second semester course will be accepted.

If a mark of D is received in a course in Group III (non-music subjects), hours of credit are given but no honor points.

6. If a student is reported E in any course, he must repeat the course.

7. A grade may be reported Incomplete if some small portion of the work remains unfinished. To secure credit, this work must be completed within one month after the beginning of the next succeeding semester in residence, or within one month after the beginning of the Summer Session, in case the next succeednig period of residence is the Summer Session.

Any student who desires to remove an Incomplete must first obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.*

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*For for each special examination there is a charge of $1.00.

8. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for preesntation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.

9. Residence is considered to mean a year of study pursued for a minimum of thirty-six weeks, in which not less than twenty-four semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half a semester.

10. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is requried, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice plus the necessary individual instruction, with a maximum of six credits per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

Students majoring in music education may take their major and minor applied music in classes of not more than four (4) students per hour (60 minutes).

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

C. Relating to Attendance

All students must attend assemblies, classroom and laboratory exercises regularly. They will be charged with all absences except such as are incurred through University action. Students who are absent from exercises on the day preceding or on the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has previously been asked for and granted by the Regent.

A student withdrawing from the College during any semester before the final examination forfeits credit for work done in that semester.

A student will be dropped from a course when he incurs three unexcused absences during the semester.

Cases of absence due to serious illness or other extraordinary causes must be referred to the Regent.

Excused absence does not exempt a student from tests, examinations or other written work required during the period of absence. The responsibility of making up work or taking omitted tests or examinations rests wholly upon the student. A failure grade will be given if the student does not fulfill these obligations.

If a student is tardy three times or tardy once for more than fifteen minutes he incurs an absence.

Any excuse for absence can be given by the Regent only and signed by him on a special form for that purpose. This blank shall be given in the Registrar's office by the student not later than one day after the absence occurred. Failure on the part of the student to do so will render the absence unexcused.

All candidates must be present at the Commencement exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

D. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to

the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra The University Symphony Orchestra, E. E. Schuyten, conductor, is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

Radio The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Courses in

voice training and general radio broadcasting technique are offered at the College of Music. Advanced students are required to prepare one program a month for broadcasting.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

TUITION AND FEES

All fees must be paid at the beginning of the school year. The tuition must be paid at the beginning of each semester.

At the time of enrollment, each student must obtain an admit card signed by the Bursar. Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $10.00 to $15.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates.

FEES AND TUITION

The fees and tuition for academic studies are payable at Loyola University.

The fees and tuition payable at the College of Music are:

Registration fee, per year ..... $ 10.00

Tuition, including theoretical and applied music for degree of music education, per term of four months 100.00

For students majoring in either voice or instruments, the tuition for theoretical music is 75.00

Voice or instrumental tuition is either $85.00 or $52.50, according to the teacher chosen.

PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Prerequisites The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowsky, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words." etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

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1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood"; compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. Violin Department

Prerequisites To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Sonatas, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violoncello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Prerequisites Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Prerequisites To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight, and should show, either by examination or by residence, pianistic ability of grade 4 (freshman year). If the applicant has not this ability, it is required that he study piano with credit until the necessary degree of attainment is reached.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggi. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggi, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

DESCRIPTION OF COURSES IN THEORY

Composition 301-302 Original compositions in smaller forms. Song form with trio inclusive.
Prerequisite: Elementary Theory. 6 sem hrs. cr.

Composition 303-304 Composition in larger forms. Choral, Chamber and Orchestral. 6 sem. hrs. cr.

Conducting 301-302 Use of baton. Score reading. Practice in conducting small combinations of two to four parts.
Score reading and practice in conducting the Junior Orchestra and Chorus. 2 sem. hrs. cr.

Counterpoint 301-302 Two-part counterpoint—all species.
Two-part inventions. 3 sem. hrs. cr.

Counterpoint 303-304 Three-part strict counterpoint—various species.
Three-part inventions. 3 sem. hrs. cr.

Counterpoint 305-306 Canon and Fugue.
Study of the subject and answer; counter-subject episodes and stretto. Analysis, scoring and writing of real and tonal fugues. 6 sem. hrs. cr.

Ear Training 101-102 Rhythmic and Melodic dictation. Recognition of diatonic intervals. Dictation of diatonic melodies. Recognition of augmented and diminished intervals. Dictation of melodies with simple modulations. 2 sem. hrs. cr.

Ear Training 201-202 Contrapuntal Dictation. Melodic dictation continued, faster tempo and speed in registration. Contrapuntal dictation in two voices. Harmonic dictation in three or four voices. 2 sem. hrs. cr.

Ear Training 203-204 Difficult dictation—Melodic, Contrapuntal and Harmonic. 2 sem. hrs. cr.

Form and Analysis 201-202 The construction of Phrases, Periods, simple and with extensions. The two and three-part forms. 2 sem. hrs. cr.

Form and Analysis 301-302 Developed two and three-part forms. The song form with subordinate song. The Rondo forms. The Sonata form. 4 sem. hrs. cr.

Form and Analysis 203-204 Applied. 6 sem hrs. cr.

Harmony and Keyboard Harmony 101-102 Principles of chord connection—root position and inversion.
Dominant and secondary seventh chords.
Chords of the ninth. Harmonization of given basses.
Harmonization of given melodies using acquired material.
6 sem. hrs. cr.

Harmony and Keyboard Harmony 201-202 Altered harmony. Modulation. Harmonization of given basses and melodies. Passing notes. Suspensions. Anticipations. Harmonization of Folk Songs and original melodies. Application of acquired knowledge of musical form. 6 sem. hrs. cr.

Harmony 203-204 Harmonization of chorals, original melodies and folk songs. 6 sem. hrs. cr.

Harmony 205-206 Study of modern harmony 6 sem. hrs. cr.

History of Music 301-302 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. 4 sem. hrs. cr.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs. cr.

Methods 303-304 Courses of study for high schools and normal schools.
Material for Chorus, Glee Club, and Orchestra.
Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs. cr.

Observation—Directed Teaching 301-302 Observation. During the second semester, students teach in schools under supervision. 6 sem. hrs. cr.

Methods—Instrumental 301-302 Class management and administration. The technique of teaching homogenous and heterogenous classes. The use of state free materials and recently published methods. Problems of organizing, scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management.

Methods—Instrumental 303-304 Continuation of 302, with special attention to technique of orchestra, band, and class direction, the psychology of music teaching, and the psychology of personal efficiency and personality development. A term paper in assigned subject is required for completion of 304.

Orchestration 301-302 A study of orchestra and band instruments.

Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 4 sem. hrs. cr.

Orchestration 303-304 This course is intended for students majoring in Composition, and covers the textbooks "Traite d'Orchestration," Gevaert, and "Principles of Orchestrtation," Rimsky-Korsakow. 3 sem. hrs. cr.

Sight Singing 101-102 Sight singing in Treble and Bass clefs. Sight singing in two voices. Theory. Sight singing in Alto and Tenor clefs. Sight singing in three voices. 2 sem. hrs. cr.

Sight Singing 201-202 Sight reading of music with changing clefs. The mezzo-soprano and baritone clefs. Sight reading, using all acquired material. 2 sem. hrs. cr.

For description of courses in academic subjects, see Bulletin of Arts and Sciences.

REQUIREMENTS FOR THE DEGREE IN COMPOSITION

A student who wishes to enter the department of Composition must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department (page 12), show decided musical talent, creative ability, and satisfy the prerequisites.

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for orchestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

ELECTIVE CREDIT COURSE FOR NON-MUSIC STUDENTS

The Loyola Clinic Ensemble Open to any high school graduate or Loyola student who has had instrumental music experience and wishes to enjoy further music activity as an avocation and means of recreation. One hour credit per semester will be usable as electives in the School of Arts and Sciences and the School of Dentistry. Registration in the College of Music will not be necessary, but the fee of $6.00 per semester to over costs of music and direction will be payable at the Loyola College of Music.

DESCRIPTION OF COURSES IN SCHOOL MUSIC

The courses offered in the School Music Department are so organized as to prepare well-trained teachers of Music for the elementary and high schools. Music being now part of the curriculum in all schools, there is an increasing demand for highly trained Music Supervisors.

Two courses of study can be pursued, both leading to the degree of Bachelor of Music with School Music as a Major. One prepares the student for General Supervisor, the other for Instrumental Supervision.

The General Supervisor has charge of music instruction in the elementary schools, and of vocal music primarily in the high schools and normal schools.

The Instrumental Supervisor must be qualified as a director of band and orchestra in schools and colleges, and to teach theoretical and applied music courses in high schools.

The course of study is so planned as to satisfy the requirements for the obtaining of a teacher's certificate from the Louisiana State Board of Education.

Prerequisites For Bachelor of Music degree (Instrumental Supervisor) the candidate must offer one major instrument for admission. That instrument may be a string, woodwind or brass instrument used in Symphony Orchestras.

During this course of study all instruments of the Symphony Orchestra are taught. For graduation the candidate must have acquired a degree of ability equal to what ordinarily would be termed as Grade II in all of these instruments.

A. General Supervisor

For the Bachelor of Music degree with General Supervision as principal study, proficiency of Grade 3 in piano (with emphasis on sight reading and technical facility rather than on memorization of pianoforte literature) (see page 26) and Grade 2 in voice is required. For special fee class instruction see page 15.

Participation in the University Choral Union or Symphony Orchestra and the University Band is required during each year of residence, without additional credit, of all students electing instrumental classes.

Likewise, participation in ensemble groups will be required without additional credit during the Junior and Senior years.

B. Instrumental Supervisor

For the Bachelor of Music degree with Instrumental Supervision as the principal study, professional proficiency with a senior recital in one band or orchestra instrument is required, together with not less than two years experience in minor instrument performance in the Loyola Clinic Ensemble. For brass majors, this minor instrument experience must include reeds and percussions. For reed or woodwind majors, minor work is required in brass and percussion, and for string majors requirements are for minors in reed and brass.

Principal instruments will be studied in private with major instrument instructors in the string, brass, woodwind or reed fields for a period of four years, terminating with a public performance or recital. Minor instruments will be studied and played in the Loyola Clinic Ensemble under the direction of the instructor of instrumental methods.

Public performance in and direction of the Loyola Clinic Ensemble is required during each year of residence of all students electing instrumental music classes.

PROGRAM OF STUDY LEADING TO THE B.S.M. DEGREE*

DESCRIPTION OF COURSES IN APPLIED MUSIC AS REQUIRED IN MUSIC EDUCATION

A. Major Band Instruments

Brass 1, 2, 3, 4, 5, 6, 7, 8 Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds 1, 2, 3, 4, 5, 6, 7, 8 Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes; in addition, the playing of new materials submitted for performance in the Loyola Clinic Ensemble, together with studies in proper position, breathing, tone producton, attack and release.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kaysel, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

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*See, also, pages 20, 30, 31.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kulau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

ACADEMIC COURSES

In order to meet the **requirements** of the National Association of Schools of Music the following standards have been set for Group III:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

DEPARTMENTAL REQUIREMENTS

BACHELOR OF MUSIC DEGREE

With Voice As a Major Subject

Lower Division

Group I

	Sem. Hrs.
The study of Voice during each year of residence	14
The study of Piano during each year of residence	2

Group II

Theoretical Courses:

Two years of Sight Singing and Ear Training	8
Two years of Harmony and Keyboard Harmony	12
Analysis of Form	2
Chorus	2

Group III

Academic Courses:

English	12
French	12

Upper Division

Group I

Voice	16
Piano	2

Group II

Theoretical Courses:

Form and Analysis	4
History of Music	4
Conducting Choral or Orchestra	2
Counterpoint	6
Chorus	4
Recital Criticism	2
Graduation Recital	2

Group III

Academic Courses:

German	3
Italian	3
Psychology	6
Dramatic Art	2

BACHELOR OF MUSIC DEGREE

With an Instrumental Major

Lower Division

Group I

	Sem. Hrs.
The study of the Major Instrument during each year of residence	14

Group II

Theoretical Courses:

Two years of Sight Singing and Ear Training	8
Two years of Harmony and Keyboard Harmony	12
Analysis of Form	2
Orchestra, Chorus and Band	4

Group III

Academic Courses:

English	12
Electives	6

Upper Division

Group I

Major Instrument	16

Group II

Theoretical Courses:

Form and Analysis	4
Counterpoint (one year)	6
Orchestration (one year)	4
History of Music	4
Composition (one year)	4
Chamber Music or Ensembles	4
Orchestra, Chorus and Band	4
Recital Criticism	2
Graduation Recital	2

Group III

Academic Courses:

Psychology	6
Electives	6

BACHELOR OF MUSIC DEGREE

With Composition As a Major Subject*

Lower Division

Group I

	Sem. Hrs.
Applied Music:	
Major instrument (four years)	8
Minor orchestral instrument and orchestra	4

Group II

Theoretical Courses:	
Sight Singing and Ear Training and Chorus	4
Harmony and Keyboard Harmony	12
Analysis of Form	12

Group III

Academic Courses:	
English	12
Electives	6

Upper Division

Group I

Applied Music:	
Major instrument	8
Minor instrument and Orchestra	2

Group II

Theoretical Courses:	
History of Music	8
Counterpoint and Fugue	12
Orchestration and Score Reading	6
Conducting and Chorus	2
Recital Criticism	4
Orchestra	4
(a) One movement Sonata Form (b) Four-part Fugue (c) Songs or Pieces for instrument (d) Scoring for full orchestra	12

Group III

Academic Courses:	
Psychology	6
Electives	6

*For special requirements see page 22.

BACHELOR OF MUSIC DEGREE

IN MUSIC EDUCATION

(a) General Supervisor

Lower Division

Group I

Applied Music:	Sem. Hrs.
Piano	12
Voice	12

Group II

Theoretical Courses:

Sight Singing and Ear Training and Chorus	8
Harmony and Keyboard Harmony	12
Analysis of Form	2

Group III

Academic Courses:

English	12
Electives	9

Upper Division

Group I

Applied Music:

Piano	6

Group II

Theoretical Courses:

History of Music	4
Conducting and Chorus	2
Counterpoint	3
Form and Analysis	4

Group III

Dramatic Art	2

Group IV

Education:

1. In general:

Principles of Teaching	8
Psychology	6
Physical Education	4

2. In Music:

Special Methods	8
Directed Practice Teaching and Observation	4

(b) Instrumental Supervisor

Lower Division

Group I

	Sem. Hrs.
Applied Music:	
Principal Instrument	6
Minor Instrument—Clinic Ensemble	6
Piano	3

Group II

Theoretical Courses:	
Sight Singing and Ear Training and Chorus	8
Harmony and Keyboard Harmony	12
Analysis of Form	2

Group III

Academic Courses:	
English	12
Electives	9

Upper Division

Group I

Applied Music:	
Principal Instrument	6
Minor Instrument—Clinic Ensemble	6
Piano	3

Group II

Theoretical Courses:	
Form and Analysis	4
History of Music	4
Conducting and Chorus	2
Counterpoint	3
Orchestration	4

Group IV

Education:	
1. General:	
Principles of Teaching	8
Psychology	6
Physical Education	4
2. In Music:	
Instrumental Methods	8
Directed Practice Teaching and Observation	4

DEGREES CONFERRED

Session 1940-1941

COLLEGE OF MUSIC

BACHELOR OF MUSIC

Barrientos, Marion
Blanchard, Katherine
Carriere, Lucille
Chamber, Charles
Coulter, Chester
Enser, Helen
Ganucheau, Marie
Galjour, Warren
Glorioso, Mary Ann
Hardy, Eunice Reed
Herbert, Merle M.
Jaubert, Margery
Joyner, Isabelle
Maggiore, Joseph

REGISTER OF STUDENTS

1941-1942

Seniors

Abadie, Ethma ..... Louisiana
Allison, Clo ..... Louisiana
Arena, Rita ..... Louisiana
Bassich, Mary Alice ..... Louisiana
Chachere, Naomi ..... Louisiana
Guepet, Violet ..... Louisiana
Goldstein, Irving ..... Louisiana
Hindman, Frater Edward ..... Louisiana
LeBlanc, Dan ..... Louisiana
Lloveras, Lorraine ..... Louisiana
Longuefosse, Matthew ..... Louisiana
Messina, Fanchon ..... Louisiana
Robira, Father Maur ..... Louisiana
Romero, Manuel ..... Louisiana
Taillac, Lucien ..... Louisiana
Tisdale, Eva Belle ..... Louisiana
Tortoorich, Mary ..... Louisiana

Juniors

Campbell, Carolyn	Louisiana
Caravella, Gloria Elizabeth	Louisiana
Clancy, Martin Michael	Louisiana
Condon, Rita	Louisiana
Crane, Mary	Louisiana
Cupero, Vivian	Louisiana
Hood, Norma P.	Louisiana
Huber, Hilda	Louisiana
Huete, Ernest Joseph	Louisiana
La Rocca, Anthony Joseph	Louisiana
Lassalle, Eugenie Louise	Louisiana
Peranich, Curtis	Mississippi
Pertuit, Thelma Mary	Louisiana
Rome, Doris Ann	Louisiana
Shelton, Byron	Louisiana
Shelton, Mary Louise	Louisiana
Wagner, Gloria Helen	Louisiana

Sophomores

Bittenbring, Leonie E.	Louisiana
Bloemer, Joseph Henry	Louisiana
Bodet, Lynn Oral	Louisiana
Campbell, Lawrence	Louisiana
Colomes, Lois Agnes	Louisiana
Jacobs, Ruth Dorothy	Louisiana
Kistner, Vernon Robert	Louisiana
Muhs, Marietta	Louisiana
Rotolo, Marion	Louisiana
Tillotson, Elsie	Louisiana

Freshmen

Allen, Marian	Louisiana
Bernard, Rennette	Louisiana
Bolman, Marcelle	Louisiana
Brady, Jacqueline	Louisiana
Bravo, Violet	Louisiana
Cooney, Mary	Louisiana
Fray, Alvin	Lousiiana
Hager, Herman	Louisiana
Hart, Fannie Mae	Louisiana
Hatrel, Mary Jane	Louisiana
Hirt, Gerald	Louisiana
Jaeger, Emily	Louisiana
Kuntz, Warrene	Louisiana
Logos, Paul	Louisiana

Lucito, Leonard ..... Louisiana
McGoey, Patricia ..... Louisiana
Newton, Carol ..... Louisiana
Patterson, Lucius ..... Louisiana
Pearce, Aice May ..... Louisiana
Peperone, Laura ..... Louisiana
Rayner, Merle ..... Louisiana
Reynolds, Charles ..... Louisiana
Robinson, Lolita ..... Louisiana
Ryder, Yvonne ..... Louisiana
Schutten, Dorothy ..... Louisiana
Schroeder, George ..... Louisiana
Sinclair, Jane Crane ..... Louisiana
Tarleton, Richard ..... Louisiana
Toups, Charles ..... Louisiana
Vairin, Ray ..... Louisiana
Valentino, Rudolph ..... Louisiana

PART-TIME STUDENTS

Blanc, Euphemie ..... Louisiana
Creger, Catherine ..... Louisiana
Hosheit, Sister M. Basil ..... Louisiana
Murphy, Isabelle ..... Louisiana
Neely, Sister Lurana ..... Louisiana
Voegtlin, Muriel ..... Louisiana